

monthly

BULLETIN

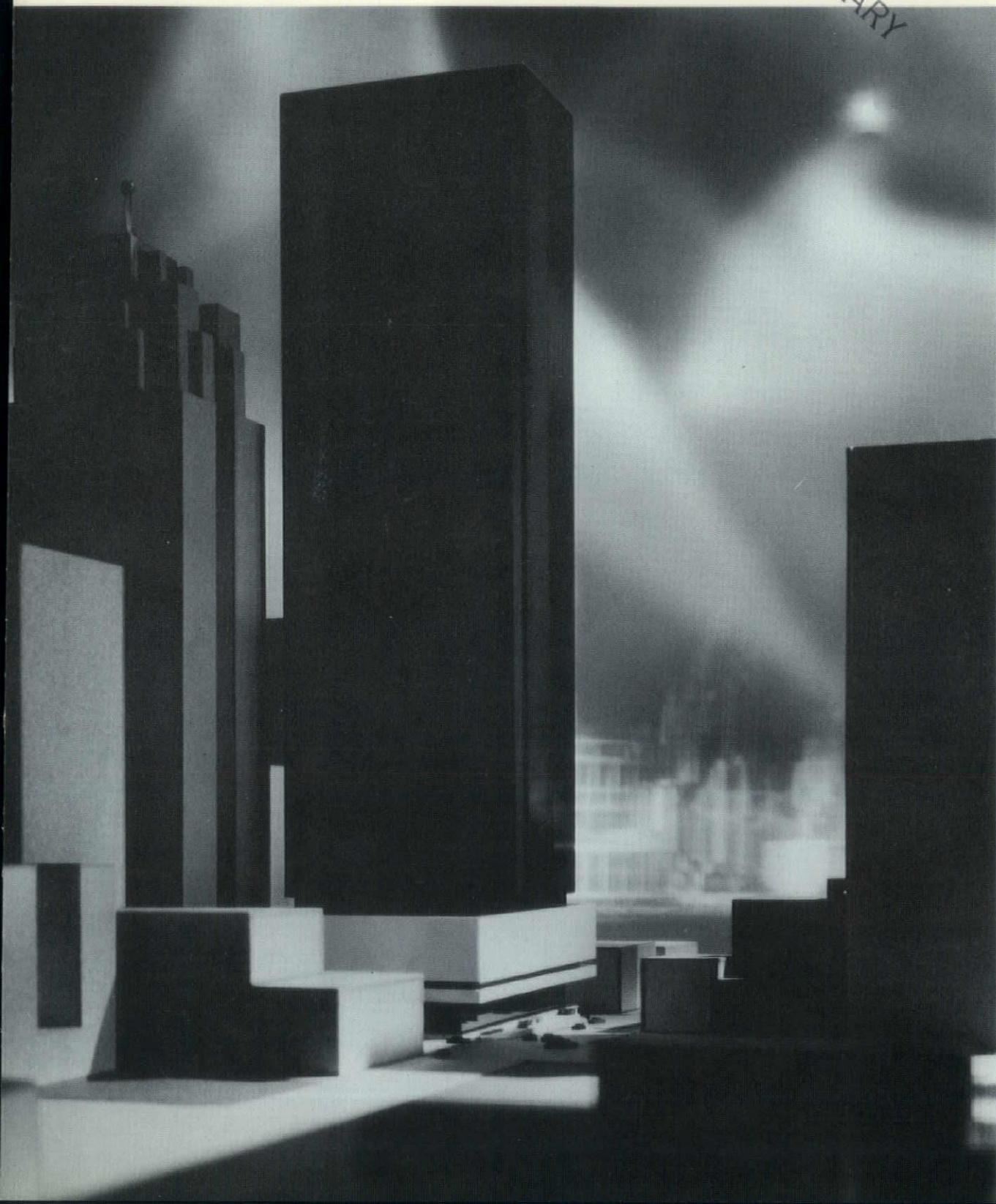
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EDISON

In Memoriam

CHARLES O. IRVINE

September 1, 1922 — September 1, 1968

*Oh, I have slipped the surly bonds of earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds... and done a hundred things
You have not dreamed of... wheeled and soared and swung
High in the sunlit silence. Hovering there,
I've chased the shooting wind along, and flung
My eager craft through footless halls of air.
Up, up the long, delirious, burning blue
I've topped the windswept heights with easy grace
Where never lark, nor even eagle flew.
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.*

EDITORIAL

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David Williams, AIA

Enough has certainly been said recently in nearly all publications about the deplorable condition of our society in the United States. It is pretty unhealthy. There are a great many trends afoot which seem to oppose one or more of the basic precepts that form the so-called American way. Whether we speak in particular of race riots, teacher strikes, Democratic National Conventions, or a chaotic stock market, whether we speak from the background of real and crippling conditions or from the moral plane of the observer's philosophic overview, the entanglement of disease that strangles our national vitality has caught us all. The nation's ills are exponential in growth and are the worst kind of a jungle in terms of dependent and parasitic growth. Conceivably a Critical Path Method diagram could be created to depict the solution to what ails our noble society, but the monumental magnitude of such an effort could well be beyond human capability to imagine, let alone to implement.

One of the most useful ways in which to combat this deterioration of the structure of our civilization is for groups of citizens, grouped in conformance with any set of standards, be they ethnic, economic, professional, or something else, to recognize the actions and attitudes with which they may be more than normally familiar (due to the standards by which they are grouped) which might not represent the best solutions for the most people. In setting straight any specific action that may contribute to a deteriorating situation—no matter what frame of reference we use—the recognition of the ultimate result of the action must be recognized first. It is good or bad? Will it serve in some way to arrest the deterioration or augment it?

Not until this point is reached can intelligent and meaningful action be taken, whatever that action might be.

Certainly in our profession of architecture we have more than ample opportunity to see at very close hand some very serious examples of this.

The Detroit Chapter of the AIA, through its Board of Directors is one of these groups who has seen one of these actions based on some of these attitudes, of which we speak. Moreover they have taken the next step, which is actually the first of the positive actions necessary in combatting the trend toward deterioration—they have spoken publicly.

The statement they made on the recent wage settlements in the construction industry hits some pretty sore spots perhaps, but in so doing, in identifying a spade as a spade, they have acted to counteract, no matter how ineffective and indecisive it may prove to be, an action and an attitude which by fundamental logic can not but have a damaging effect either directly or indirectly on many more people than will benefit from it. In the settlements of Labor's wage demands good will come for those directly affected—more money will find its way into the hands of those who actually build our physical environment. But at what cost? Higher wages means higher prices means more inflation means, in this case, fewer buildings, and not necessarily fewer fine great churches or showcase bank buildings or factories—more likely fewer residential units and schools, fewer little shops, places of recreation, and health care facilities. Fewer of the public and quasi-public facilities which serve the very people whose unions have given them the money to spend on these things—to say nothing of those not lucky enough to carry the right union card and have only the ghetto gutter for an environment.

The Detroit Chapter's statement won't change building costs in Michigan, nor the plight of Society—but it is indeed a splendid thing to have a responsible opinion voiced and to know that someone has the courage and the realism to say, even in a small way, "this is a mistake—this is why—let us put a stop at least to this phase of our spirit to disaster!"

David Williams, AIA

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- 2 Editorial
- 4 News
- 8 SEMCOG—Southeast Michigan Council of Governments
- 13 Luckenbach/Durkee and Associates Inc.
- 16 MSA Firm Members
- 19 Mayotte-Webb Architects Incorporated
- 22 Arts in Architecture
- 28 Classified
Members in Action
Obituaries
- 31 Advertisers Index
- 32 Calendar

The Cover Photo by Mason Pawlak has been selected for display at the 77th Annual Exhibition of Professional Photography, sponsored by the Professional Photographers of America, Inc.

Mason Pawlak of Lens Art Photos, Detroit, is well known in Michigan for his architectural photography.

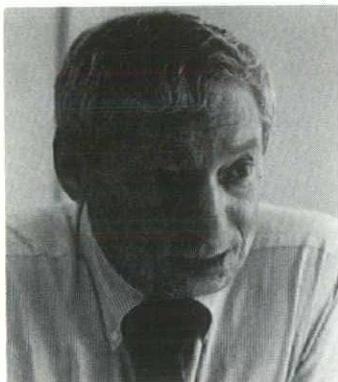
NEWS

Louis Kahn: Are His Concepts Valid?

(Mr. Kahn is scheduled to be a guest lecturer at Cranbrook Institute on November 21st, and this article offers a brief insight into his philosophy and biography).

Many feel Louis Kahn is a teacher, in his work no less than in his lectures. Few who have heard him or studied his works will argue that he has had a significant effect on our profession. He is a difficult man to understand and demands the full mental attention of the most avid listener. His work is clear and commands the attention of architectures most reknowned critics.

He was born February 20, 1901, on the Isle of Osel, Estonia. He came to America early and studied at the University of Pennsylvania where he obtained a Bachelor of Architecture in 1924. He began individual practice in 1935 and appointed a professor of Architecture at Yale University from 1948-57. Since 1957 he has been pro-



fessor of Architecture at the University of Pennsylvania. He was elected a Fellow of the American Institute of Architects in 1951 and his list of accomplishments, awards, honorary degrees, and conferrals throughout his career are considerably impressive.

He is a professional with definite ideas on man and architecture and his critics acclaim his work translates these ideas perhaps better than any other single architect. When he speaks, he does not waste in trivialities and each of his statements, however brief, are concepts which others would require a textbook to elucidate.

"Nature does not make Art. She works by circumstance and law. Only man makes Art. Because man chooses. He invents. He can make the doors smaller than people and the skies black in the daytime if he wants to. He assembles. He can bring together

the mountain, the serpent, and the child..."*

What are his ideas on man and architecture and are they valid? He will be speaking at Cranbrook on November 21st, and if one attends and listens very intently we may be inclined to find out for ourselves.

*Kahn, in conversation, March 1964, *Architectural Forum*, August-September, 1964, p. 162.

Youtz Receives Franklin Institute's Frank P. Brown Medal

Dr. Wynn Laurence LePage, Chairman of the Board of The Franklin Institute, announced that the inventor and principal developer of the lift-slab construction method, Philip N. Youtz, is the recipient of the Institute's Frank P. Brown Medal of 1968. Mr. Youtz retired in 1965 as Dean of the College of Architecture and Design of the University of Michigan and now resides in Walnut Creek, Calif.

In making the announcement, Dr. LePage drew attention to the lift-slab method's proven ability to reduce time, labor and many materials, and to improve conditions at the construction site. "The technique and its increasing use comprise one of the few major construction innovations in decades," said Dr. LePage.

The Franklin Institute's Frank P. Brown Medal is awarded for "discoveries and inventions involving meritorious improvements in the building and allied industries" and will be presented as part of the Institute's Medal Day ceremonies on October 16.

Examination Dates Set By Registration

The Department of Licensing and Regulation, Michigan State Board of Registration for Architects, Professional Engineers, and Land Surveyors announces the date of the next Engineer-in-Training Examination.

This examination will be held on Tuesday, December 3, 1968, only at the following locations: Detroit—Rackham Building, Houghton—Michigan Technological University, Ann Arbor—University of Michigan, and East Lansing—Michigan State University.

The Engineer-in-Training Examination, which covers fundamental engineering problems and design problems, is an 8-hour examination, which will be held from 8:00 A.M. to 12:00 Noon and from 1:00 P.M. to 5:00 P.M.

The deadline date for filing applications by new applicants to write this examination is November 1, 1968.

Conference Scheduled on Architectural Barriers

A one-day conference to present the most complete information on the concept, interpretation and ramifications of the recent Michigan law (Act No. 1 of the Public Acts of 1966) making it mandatory for public facilities to be accessible to the handicapped. The conference will bring together the most dynamic authorities on the problem of eliminating architectural barriers—barriers that cause restriction of freedom for one out of every eight Americans.

The Conference will be held at: McGregor Memorial Conference Center, Second and Ferry Avenues, Wayne State University, Detroit, Michigan 48202.

The conference fee is fifteen dollars, which includes all conference materials, refreshments and luncheon.

Parking is available in the University Parking Structure, located at the corner of Cass and Palmer for the nominal fee of fifty cents. Easy-access parking is available for those who require it.

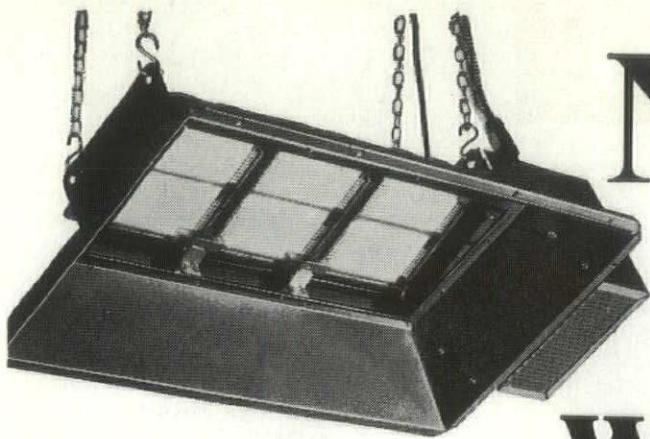
The key-note speaker will be Leon Chatelain, President of the Crippled Children's Society. For further information contact: Miss Gwen Stevenson, Conferences and Institutes, 100 W. Kirby, Wayne State University, Detroit, Michigan 48202, 833-0390.

Ellis/Naeyaert Appoints Bliven

A Robert Bliven, AIA has joined Ellis/Naeyaert Associates, Inc., Architects and Engineers, of Warren, Michigan as a Project Manager.

Announcing this appointment, Philip A. Nicholas, Vice President, said, "We are pleased to add a man of Bliven's stature to our team. His new responsibilities for Ellis/Naeyaert will reflect the rich experience he's had in our profession."

Joining Ellis/Naeyaert from private practice, Bliven was formerly a partner in the firm of German, Klees and Bliven. A corporate member of the American Institute of Architects, Detroit Chapter, the Michigan Society of Architects, he is currently serving as President of the Detroit Chapter of the Construction Specifications Institute. A graduate of Lawrence Tech, Bliven is an adult education instructor



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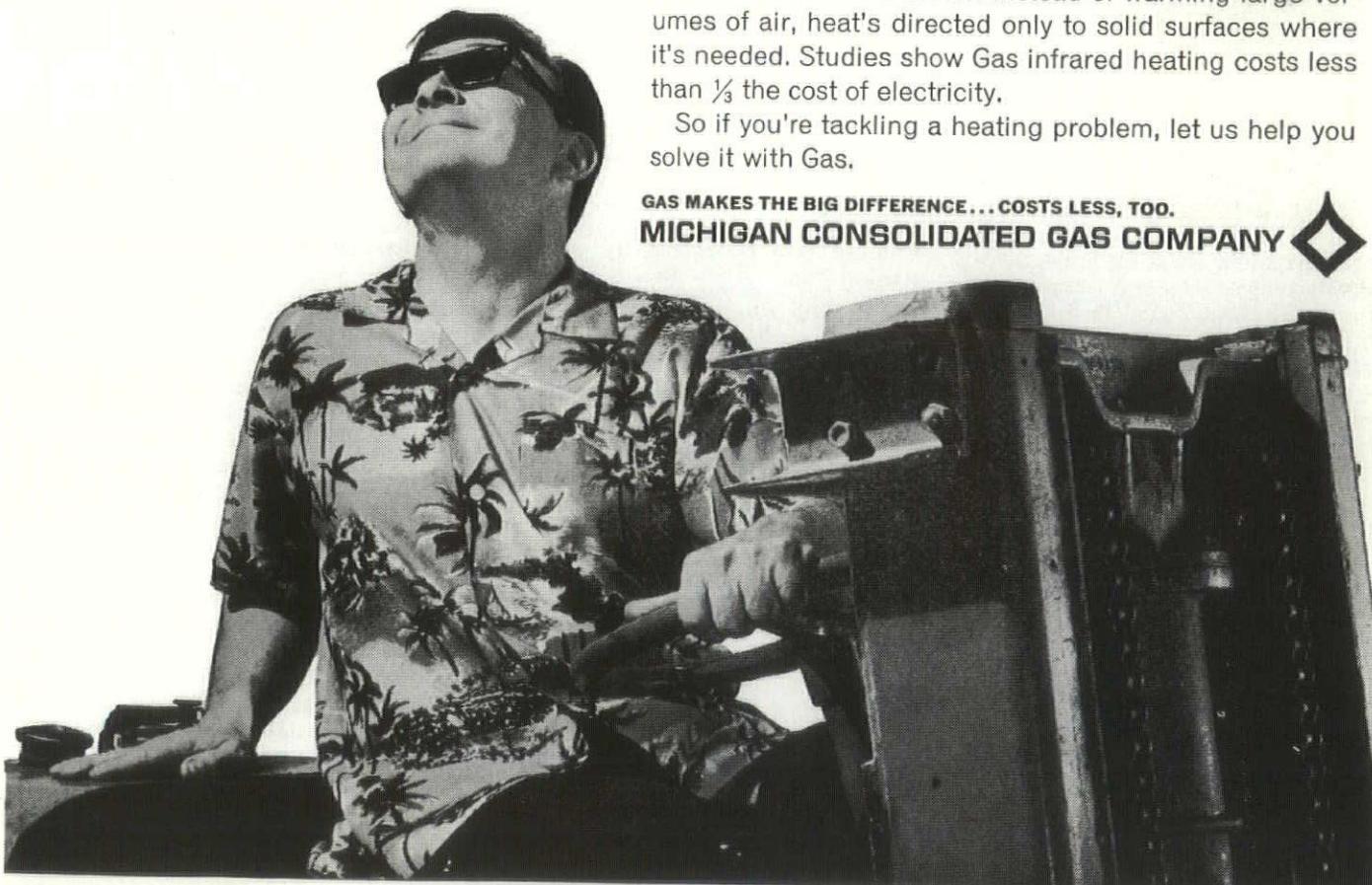
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Ski Club Announces 1968-69 Season

The Detroit Architectural Ski Club is preparing its schedule of events for the coming season. All interested persons may sign up by calling Miss Rae Jackson at The Detroit Chapter Office; 965-4100 or Jerome Chirco at 886-4276 after 6:00 P.M. for further information.

Studio Tour of Cranbrook Alumni

The Alumni Association of the Cranbrook Academy of Art has announced a tour on Sunday, October 20, of Artists Studios. Participating artists are Glen Michaels, Dave Zeese, Charlotte Quinn, John Glick, Carolyn Hall, Betty Conn, Peter Gilleran, Ellen Aubil, Harlan Quinn, Barbara Ludorowski, and Julius Schmidt. Included on the tour is an exhibit of alumni work juried by William Woolfenden of the Detroit Institute of Arts and Gertrude Kasle, at the 'Little Gallery' 915 East Maple Road, Birmingham.

Tickets and information are available at the Cranbrook Gallery and the Little Gallery.

Sedgewick Named To NCARB Board

Thomas J. Sedgewick, secretary-treasurer of Sedgewick, Sellers & Associates, Inc., Flint has become the first Michigan architect to be named an officer of the National Council of Architectural Registration Boards.

Sedgewick won a post as trustee on the Board of Directors of the organization at its annual meeting in Honolulu. He replaces Charles Graves, Dean of the School of Architecture, University of Kentucky, for a one-year term.

The National Council is composed of members of 54 Architectural Registration jurisdictions in the United States, Puerto Rico, Panama Canal Zone and Guam. It has 15,000 members from the U.S. alone.

The organization coordinates registration criteria and common examination procedures for member Boards and generally sets standards for registration of architects as well as reciprocities from state to state and with foreign nations.

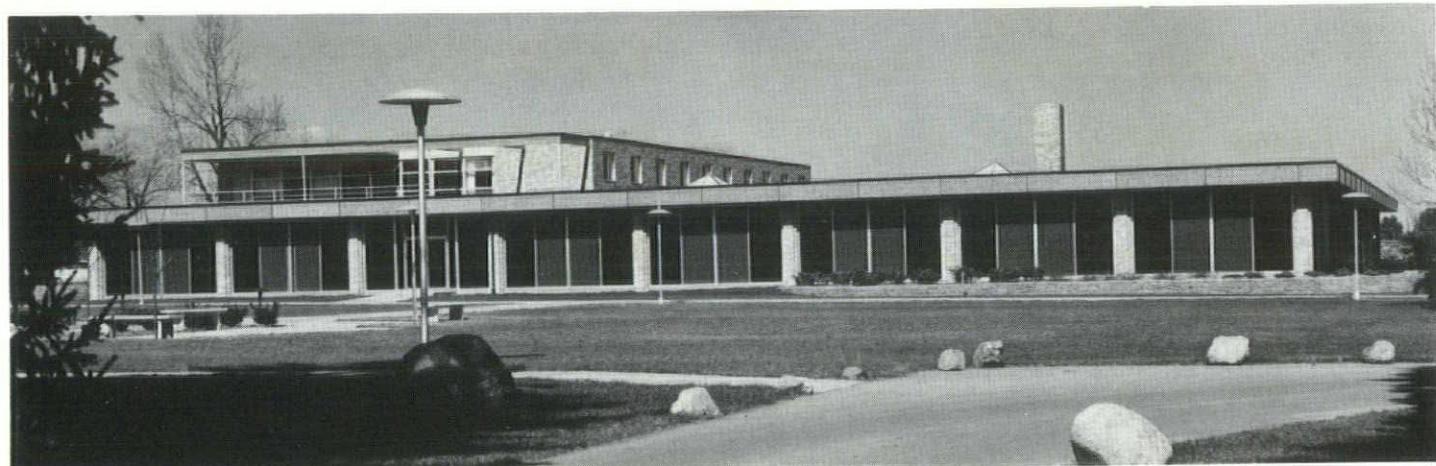
The National Council has four officers, headed by Howard T. Blanchard, Garden City, Kansas, who is president, and six trustees.

Sedgewick had served as chairman of the Mid-Central States Conference for the National Council before his



election as trustee. He is a member and past chairman of the Michigan State Board of Registration for Architects, Professional Engineers and Land Surveyors, and presently serves as secretary of the Flint Area Chapter, American Institute of Architects.

He also is chairman of the Genesee Township Planning Commission and serves on the Advisory Committee for Urban Renewal in Flint and the Mayor's Relocation sub-committee.



PICTURED: SS. Cyril and Methodius Seminary, Orchard Lake, Michigan; Walter J. Rozynski, Architect

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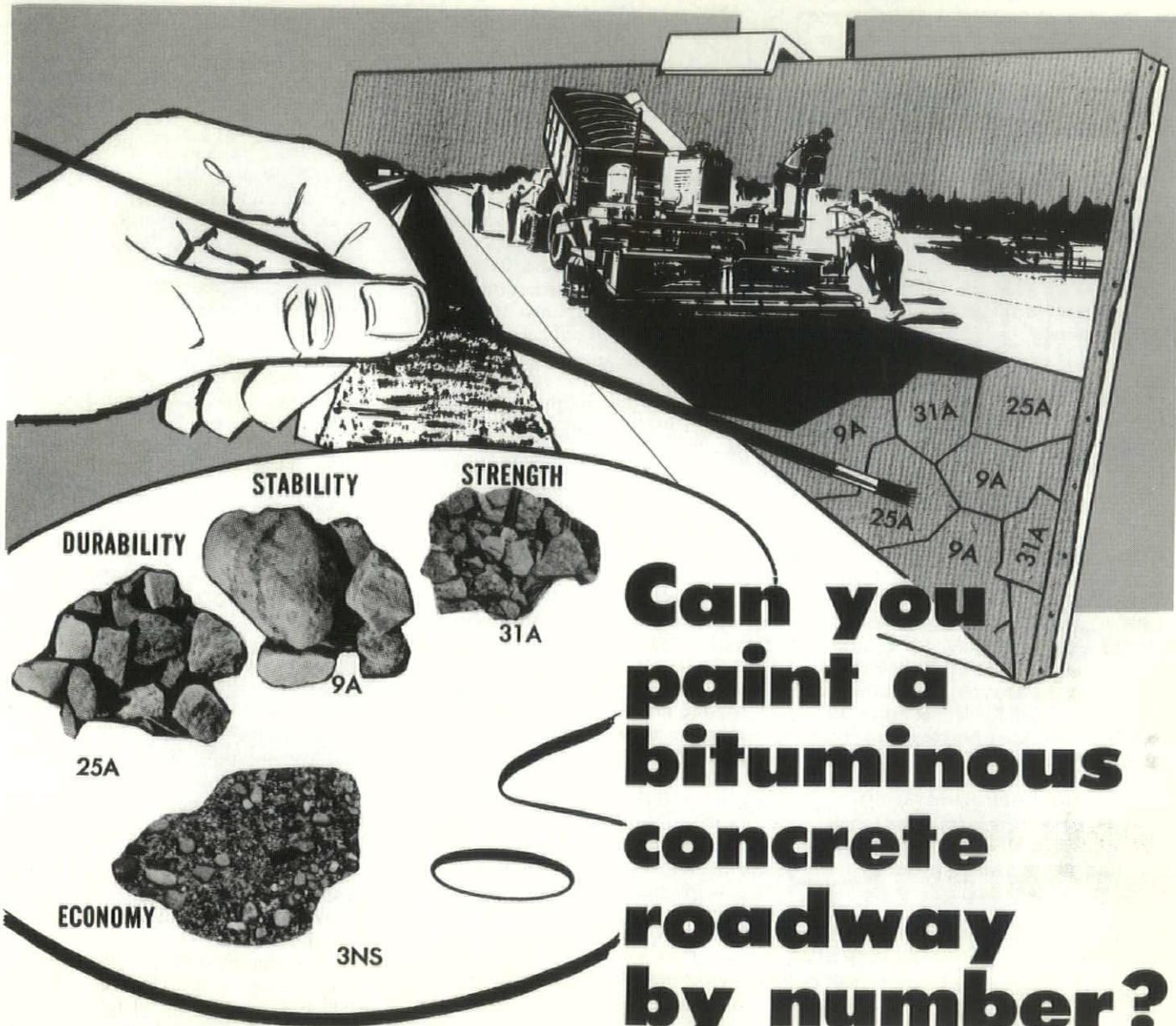
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SEMCOG—Southeast Michigan Council of Governments

William Lyman, AIA

The primary purpose of this article is to acquaint architects with SEMCOG (Southeast Michigan Council of Governments) which came into being on January 1, 1968, a time when Detroit was without newspapers. The Detroit Metropolitan Area has a long history of intergovernmental cooperation dating back to the formation of the Detroit Metropolitan Area Regional Planning Commission in 1947. The council of governments movement was started in the Detroit area in 1954 with the creation of the Supervisors Inter-County Committee. SEMCOG was the product of the merger of these two organizations.

What is SEMCOG? What is its purpose?

The Council is a voluntary association of local governments of the six counties (Macomb, Monroe, Oakland, St. Clair, Washtenaw and Wayne) of Southeast Michigan, formed for the purpose of fostering cooperation in resolving problems, policies and plans that are common and regional. The Council is a partnership organization to meet challenges beyond the resources of individual communities while retaining local home rule. One of the key points in SEMCOG is the involvement of a broader range of local officials in relating the regional planning process to the local decision makers. More and more local officials view the Council of Governments as a major effort to preserve and strengthen local governments as we know them today.

Three assumptions formed the basis of the proposal for SEMCOG: 1. The belief that the more than 350 local governments which include cities and villages, counties, school districts and townships in Southeast Michigan form one regional community. 2. Recognition of the dilemma facing these many separate, yet interrelated, local governments: that the only way for them to provide the necessary services to all their citizens, while retaining local home rule, is by combining their total resources for regional challenges beyond their individual capabilities. 3. Realization that the expansion of effective voluntary cooperation among these local governments is the best solution for dealing with this dilemma and that cooperation must be fostered in two ways: first, by strengthening the abilities of local governments to meet individual local needs, and second, by developing a voluntary association (council) of local governments to meet the broader common needs.

In its final report covering specific proposals for a voluntary organization of local governments in the six counties of southeast Michigan, the Committee of One Hundred stated it this way: "Our hope is blended with an understanding that this proposal is not necessarily the final solution to the complex and everchanging challenges of our region, but rather a realistic and current tool to handle our common interest."

Who is eligible for membership in SEMCOG? What is the present membership?

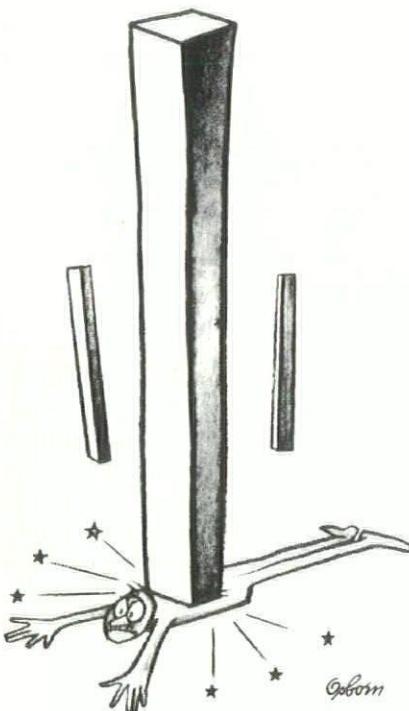
As previously pointed out, SEMCOG is a voluntary association. The basis upon which the Council operates assures the free, full and voluntary participation of each member government. However, the Council has no power to bind any member without its consent.

Any city or village, county, school district, or township within the six counties of Southeast Michigan is eligible for membership. The only actions needed for continuing membership are the execution of an intergovernmental agreement by the government's legislative body and payment of an annual contribution, the amount of which is based on population and the form of government unit. As of this writing, the Council has 113 members consisting of 6 counties, 48 cities and villages, 39 school districts and 20 townships. These jurisdictions represent about 70% of the 6-county population and 60% of the student enrollment.

What is the organizational structure of SEMCOG?

The primary policy-making body of the Council is the General Assembly which is made up of at least one representative from each unit of government in the Council. Each member government has one vote on the General Assembly and special voting provisions will insure equitable consideration of each issue and fair representation by the four forms of local government: cities and villages, counties, school districts, and townships. Delegates to the General Assembly are drawn from the key decision and policy-makers of their respective communities. The bylaws call for a minimum of two meetings of the General Assembly a year while in practice the Assembly will meet about four times annually.

The second policy-making body is the 35-member Executive Committee which is selected from representatives seated on the General Assembly. A formula insures fair and equitable representation by seven counties and four forms of member governments. Each member of the Executive Committee has one vote. The bylaws require a



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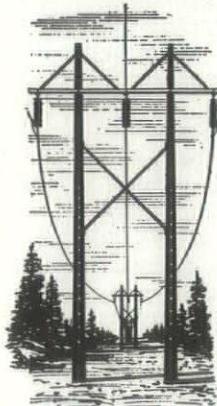
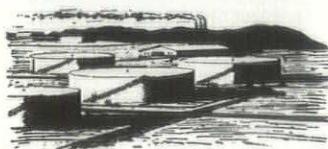
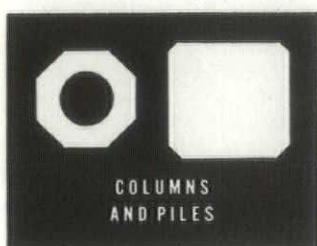
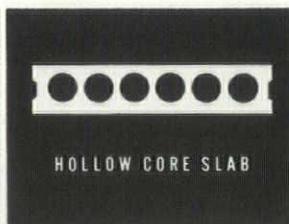
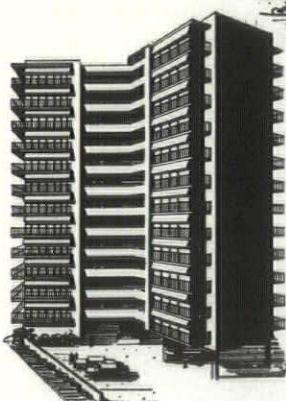
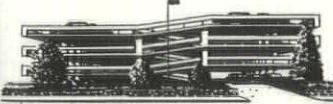
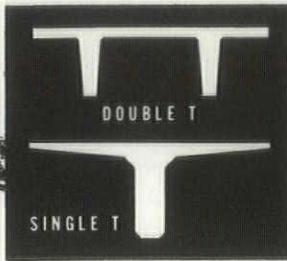
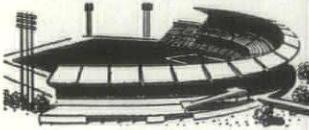
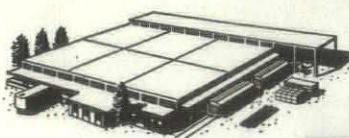
Another warning that all is not well is the checkbox-crippling effect of having paid for something less than quick occupancy. And there's high fire-insurance cost. But why go on to the bitter end? You get the picture.

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- Storage tanks**
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- Railroad ties**
- Apartments**
- Transmission poles**

minimum of six meetings of the Executive Committee a year.

From the members of the Executive Committee the General Assembly elects a chairman and a vice chairman who serve in their respective capacities for both policy bodies. Term of office is one year. The General Assembly has four associate chairmen—one each for counties, cities and villages, school districts and townships.

Opposition to SEMCOG has advanced the argument that the Council is just another level of government. Not at all. The Council of Governments does not interpose another governmental level. Rather it seeks to make more effective those governments already in operation throughout the region.

How will SEMCOG be staffed and financed?

The day-to-day operations of the Council will be handled by an executive director, E. Robert Turner, who assumed his duties in March, 1968. Mr. Turner's previous position was city manager of Burbank, California. He is being assisted by five regional coordinators who will head the Council's five functional divisions: General Cooperative Services; Health, Education and Welfare; Public Safety; Public Works and Regional Planning. Various technical committees composed of local government department heads and administrators will serve as task forces working with the regional coordinators in developing cooperative projects and programs.

The first-year budget of the Council from local contributions is \$250,000. One-half of this amount is already being contributed by counties to regional cooperative endeavors. The additional \$125,000 will come from cities, villages, and townships based on their respective populations, and from school districts based on their student resident membership. Under the proposed schedule of annual contributions, the smallest school district would contribute \$100, the largest \$8,000. Corresponding figures for cities and villages would be \$100 and \$20,000. For townships \$100 and \$1,400. For counties, \$5,000 and \$55,000.

With what areas of activity is SEMCOG concerned?

The following general program areas have been suggested. Obviously priority will be given to those areas which, in the eyes of the General Assembly, are deemed most urgent.

Air Pollution, Child and Youth Guidance, Education, Environmental Health and Social Services, Housing and Urban Development, Parks and Recreation, Planning (Regional and Physical), Public Safety, Refuse Disposal, Sewage Disposal, Transportation, Water Pollution, Water Supply and Transmission and General Administrative Matters.

In addition to the above broad program areas, the Council of Governments is now keying on ten special program areas for which Policy Advisory and Technical Study Teams are being appointed for the development and direction of said programs. The ten program areas are as follows: Educational Requirements and Financing, Comprehensive Health Planning and Coordination, Public Safety Coordination, Solid Waste Disposal Activity Coordination, Housing Trends and Needs Study, Regional Building Code and Enforcement Coordination, Computer and Information Systems Services, Federal and State Aid Assistance and Liaison, Regional Joint Purchasing Analysis and Action, and Regional Anti-Poverty Coordination and Planning.

Of particular interest to architects is the special attention being given to SEMCOG's regional planning program. There are two reasons for this emphasis: First, the recognition that plans and decisions made by each local government with respect to land use, circulation patterns, capital improvements, and the like affect the welfare of neighborhood jurisdictions and therefore should be coordinated on a voluntary basis. Second, the realization that it is imperative for the regional planning process to be directly related to the elected local government decision and policy-makers.

In the area of regional planning the Council's responsibilities will be: 1. To serve, through its Executive Committee, as the Regional Planning Commission. 2. To formulate goals and establish policies to guide regional planning. 3. To be responsible for developing, approving, and implementing a regional plan through member governments. 4. To review and approve the regional planning program and budget. 5. To provide the financial basis for regional planning. 6. To be the approving and contracting agent for all federal and state regional planning grants, as required. 7. To have responsibility for staff personnel.

An added feature of the Council's regional planning process is the creation of an Advisory Council on Regional Planning. The major responsibilities of this committee would be to review and comment on policy guidelines to be adopted by the Council, to assure the coordination of public and private planning and development activities, and to promote private and citizen involvement in the regional planning process. This council is composed of 25 members representing industry, business, labor organizations, public utilities, civic groups, local government and interested citizens.

Most architects are familiar with the Transportation and Land Use Study (TALUS) which is scheduled for completion in 1969. The Council of Governments will be the prime force in presenting the conclusions of the 4-year, \$4-million study to the public and to the local officials who must ultimately implement its guidelines for the development of this region through the year 1990.

How can architects help to make SEMCOG more effective?

First, by thoroughly familiarizing themselves with the structure, purpose and operation of SEMCOG.

Second, by becoming voices within their own communities promoting membership in the General Assembly by all eligible units of government.

Third, by working for the appointment of the most farsighted leaders in their communities to sit on the General Assembly.

Lastly, by approaching their own individual commissions as parts of a larger, cooperative, overall plan to improve man's environment.

Governor Romney ably summed up the arguments in favor of the Council: "One of the greatest strengths of the councils of governments approach is that it affords a means for directly elected officials to bring the full resources of their individual communities to bear upon those problems which do not recognize existing boundaries. Change is inevitable. It can occur by happenstance or it can take place by orderly preparation within the democratic process. The establishment of the Southeast Michigan Council of Governments provides an opportunity today for the future of tomorrow."

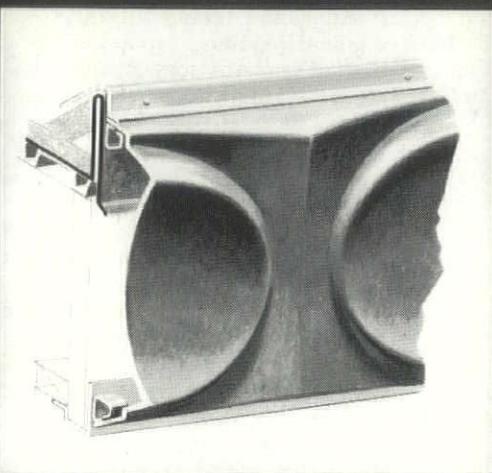
For those desiring more information about SEMCOG, the address is 1249 Washington Boulevard, Detroit, Michigan 48226.

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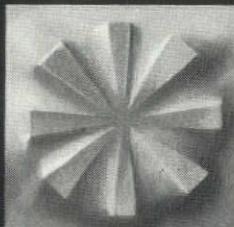
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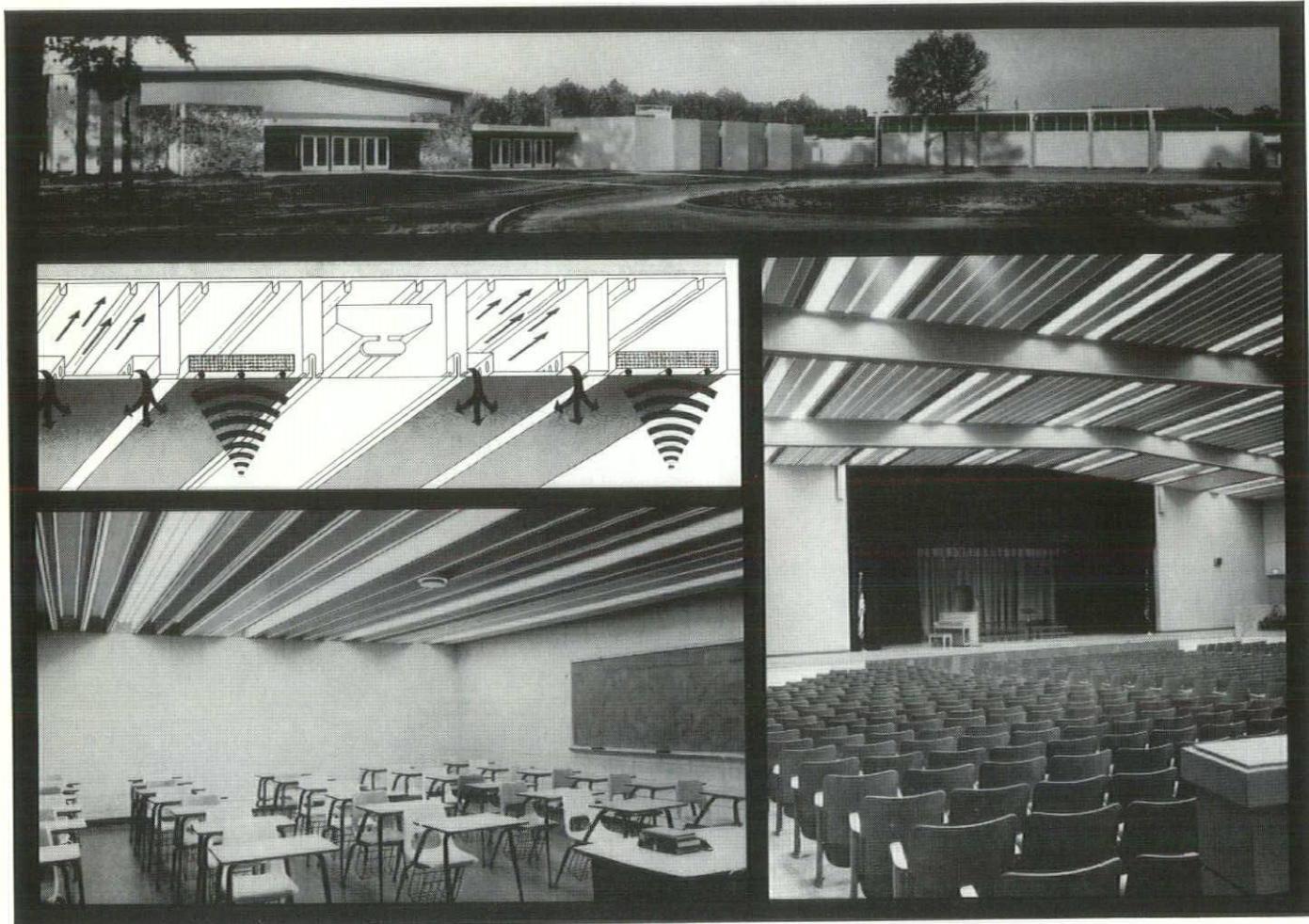
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DESIGN ATTITUDES

The principals of our firm have been drawn together through a shared conviction that architecture can and must serve human needs beyond the basic requisite of shelter. To translate this conviction into performance, we have adopted certain attitudes towards design methodology.

The basic attitude is that design is a process, not a product or object. Design is not frills, embellishments, or strictly a matter of mass, proportion and scale, but a process that leads to a physical solution to a particular problem. It is obvious that there can be no solution for a problem that has not been identified and explicitly stated. Consequently, the relevance and success of any solution is directly related to the quantity and quality of program information available to the designer at the beginning of the process.

A second attitude is that architecture is a social art. In almost every case, the design process leads ultimately to a physical environment in which people carry on certain activities. It is incumbent upon the designer to provide an environment in which those activities can take place with the maximum ease, physical and psychological comfort, and dignity for the participants. Architecture is also a social art in that no building or project exists in isolation, but exists only as a component of society. One measure of architectural success is the extent to which a solution is an integral and contributory part of its physical, social, economic, etc., environment. These considerations are an appropriate and necessary part of any worthwhile program.

The key to decision-making in the design process is the attitude that the solution to the problem is contained within the problem itself. We reject the notion of the architect as "form-giver", as one who superimposes his own pre-conceptions of style, form or materials upon design. If the program is sufficiently thorough, it will contain adequate information to direct the designer to the selection of an appropriate form, structure, materials, and almost every other major component. The architect who complains of "not getting ideas" is either working from an inadequate program or not properly analysing what he has. If no rational basis for a decision is apparent, and none can be found, the program must be expanded to include additional criteria. For too long, design decisions have been made on an intuitive basis, often behind a smokescreen of mysticism or metaphysics. It has also been apparent for a long time that meaningful solutions to increasingly complex problems cannot be achieved by intuitively picking forms out of thin air in the name of artistry. Far more factors can be quantified, and far more decisions can be made rationally than has traditionally been done in the past.

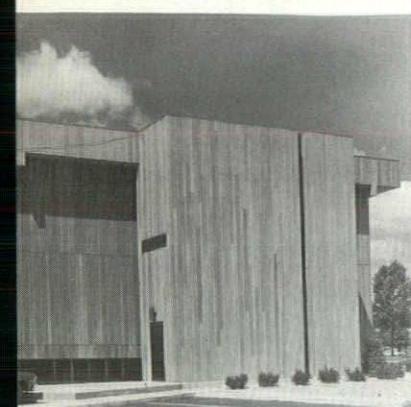
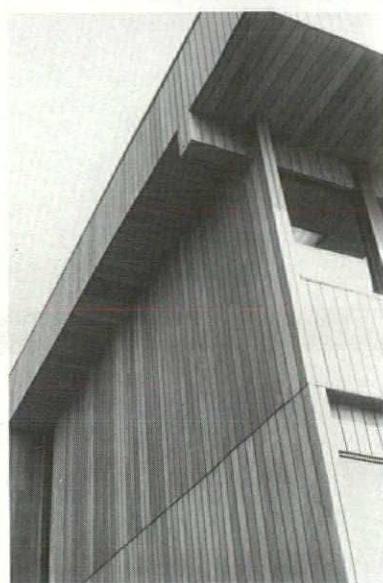
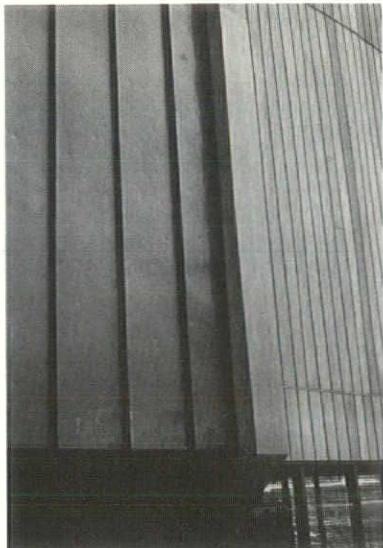
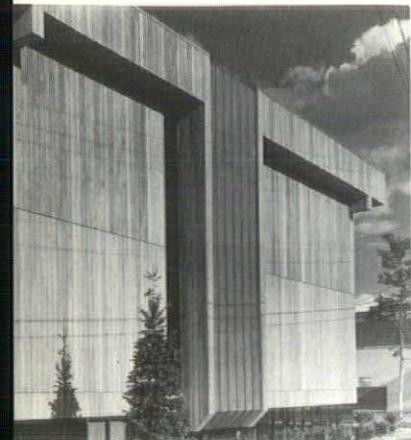
To formulate a complete program, information should be sought from a broad base of sources. To this end, an interdisciplinary team is often desirable on formulating goals and evaluating alternative solutions. Such a team should always consist of the designer and his structural, mechanical and electrical engineers, and, depending on the nature and complexity of the problem, appropriate consultants in such fields as landscape architecture, acoustics, traffic, behavioral science, economics, graphics, project management, and specialized construction technologies. It makes little sense for designers to sit in their offices and speculate about specialized aspects of a problem for which reliable information is available from outside sources. Today's problems cannot be solved with yesterday's attitudes.



Carl Luckenbach A.I.A.
Frank E. Arens A.I.A.

Almon J. Durkee A.I.A.
Kenneth W. Gunn A.I.A.



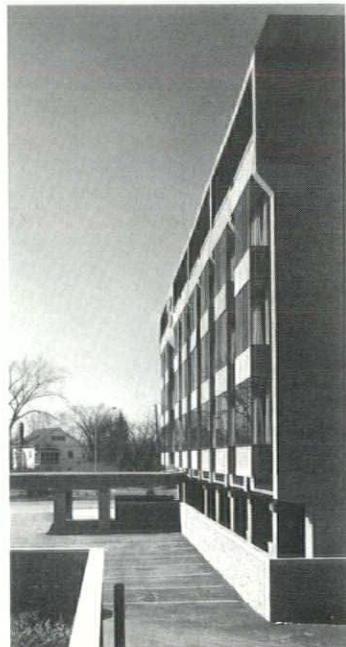


GENERAL OFFICES ERB-RESTRICK LUMBER COMPANY

This building houses all administrative operations of Erb-Restrict Lumber Company and its several affiliated companies in Michigan and Indiana. As with any aggressive, growth-minded company, management activities and needs can change rapidly, hence interior flexibility was an important concern. To facilitate internal re-arrangement, a conscious effort was made to minimize the fixed elements within the building. To this end, secondary stairs, equipment rooms and mechanical shafts have been pulled outside of the rectangle of office space and have been expressed on the east and west ends.

The owner's understandable desire to use his own products was reconciled with building codes by enclosing a steel frame with a mahogany skin. Expressed as such, it wraps in and around the entire interior, with the existence of the steel frame revealed by the columns penetrating from floor to floor.

The mahogany siding serves an additional purpose by being compatible in color and scale with the multiple family housing across the street to the west, and by relating in a vertical manner to the great horizontal stacks of lumber to the southeast. Thus the building effects a graceful transition between the residential and the industrial.

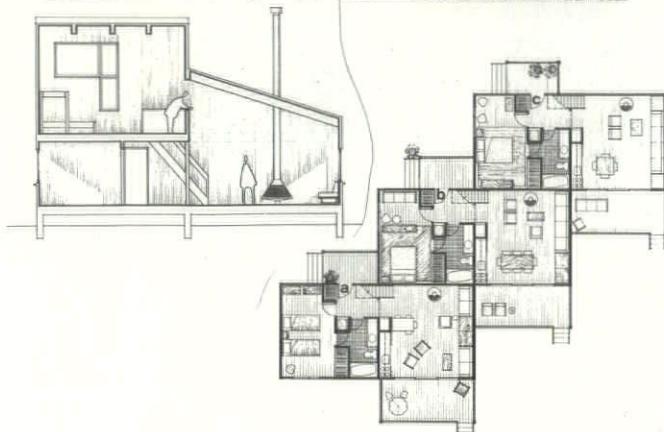
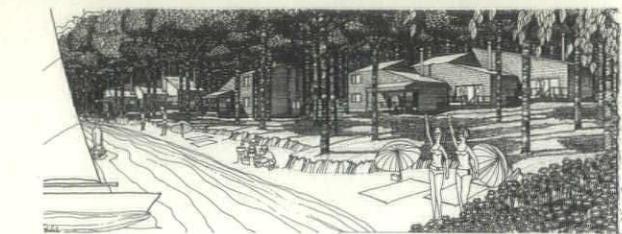


VILLAGE INN MOTOR HOTEL

The owners required a luxury motor hotel containing as many units as possible within the terms of the zoning and parking ordinances. Their site was on a busy, eight lane highway (US 10) in Birmingham, in the midst of the usual highway clutter of garish signs and buildings. No food service facility was to be included as there was an existing restaurant next door. Acoustic privacy was of great concern to the owners. Two room suites and meeting rooms were to be provided in addition to the usual single and double rooms.

The solution is a five story reinforced concrete building. Lobby and meeting rooms are on the first floor, suites on the fifth, and conventional rooms between. The building is electrically heated. Brick veneer forms an insulating cavity wall; individual room heating/air conditioning units are enclosed in projecting bays.

The simplicity and visual strength of the building generate imageability without resort to competitive flamboyance.



DUFFY RESIDENCE

The site for this project is a portion of Michigan's largest thoroughbred horse farm, on gently rolling terrain north of Oxford.

The owner's program called for a large gracious house for himself and his wife, with facilities for frequent guests and for a staff of three. The particular requirements included a single level plan, master suite remote from other activities, and garage space near the master bedroom to facilitate the frequent coming and going during the foaling season.

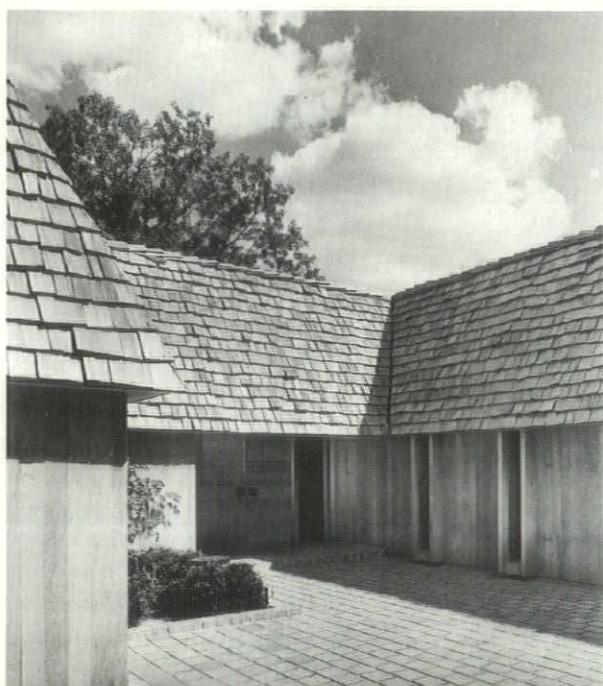
The Architects' additional criteria called for forms and materials appropriate to the site, related to but not imitative of barns and stables; Concern with appropriate variations in spatial character, view, and orientation are evident in the solution.

Honors

American Institute of Architects, Detroit Chapter — First

Honor Award — "1967 Honor Awards Program."

Michigan Society of Architects — Award of Merit — "1968 Honor Awards Program."



MARTIN LAKE CONDOMINIUM (Under Construction)

The program required a dwelling unit suitable for use by one or two couples, with children, equally adapted to summer or ski season living. For ease of maintenance and economy of construction, the units were to be as compact as possible. The initial stage of the project was to consist of nine units; additional clusters, to a maximum of four, will be built on the site at a minimum spacing of 200 feet.

The site is 40 acres of gently sloping woods on the western shore of Martin Lake. Located in Otsego County, 7 miles west of Gaylord, the lake is spring fed and thoroughly secluded by the complete encirclement of woods.

Each dwelling unit consists of two elements each 18 feet square. The single story element contains living room and pullman kitchen, and the two story element has a bedroom and bath, plus ancillary spaces, on each floor. The sloping roofs provide spatial variety and interplay, permitting visual extension of space without sacrifice of bedroom privacy. Additional sleeping space, primarily for children, can be realized from the built-in seating and bunk space on the upper level.



Finally, we believe that buildings must have integrity. The visual form of a building should be honest about its intended purpose, how it is built and of what it is made. It has been many years since it was common practice for architects to design banks that looked like Greek temples, but there are still too many examples of designers taking forms from one building type and using them on another for which they are inappropriate. There is more to the matter of integrity than an abstract moral principal; in a society of increasing density and complexity, people can operate with less tension and anxiety when the visual cues received from the physical environment are not misleading or ambiguous. The concept of integrity also applies to structure and the use of materials. Forms and materials pretending to be what they are not evidence an hypocrisy that has no place in a project that reflects the values of its owners and society.

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The Board may elect to Firm Membership any organization (whether doing business as an individual, partnership, corporation or joint stock association) legally entitled to practice architecture in the State of Michigan, of which one or more principals shall be a Member of the Society, who by its application for such classification of membership and its payment of annual dues evidences its interest in and support of the principles, purposes and programs of the Society.

..... from the MSA By-Laws
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Straub, Van Dine & Brown, Architects, 177 W. Big Beaver Rd., 48084	689-2777
Yamasaki, Minoru & Assoc., Inc., 350 W. Big Beaver Rd., 48084	689-3500

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Ellis/Naeyaert Assoc., 11353 Stephens, 48089	755-4000
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WYANDOTTE (Area Code 313)

Yops, Jack Weston, Arch., 3005 Biddle Ave., 48192	285-1924
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*Editor's Note: Please advise Miss Rae Jackson of the Bulletin office of any errors, omissions or corrections to be made in this roster. 28 West Adams, Detroit 48226
(313) 965-4100*

Mayotte-Webb Architects Incorporated



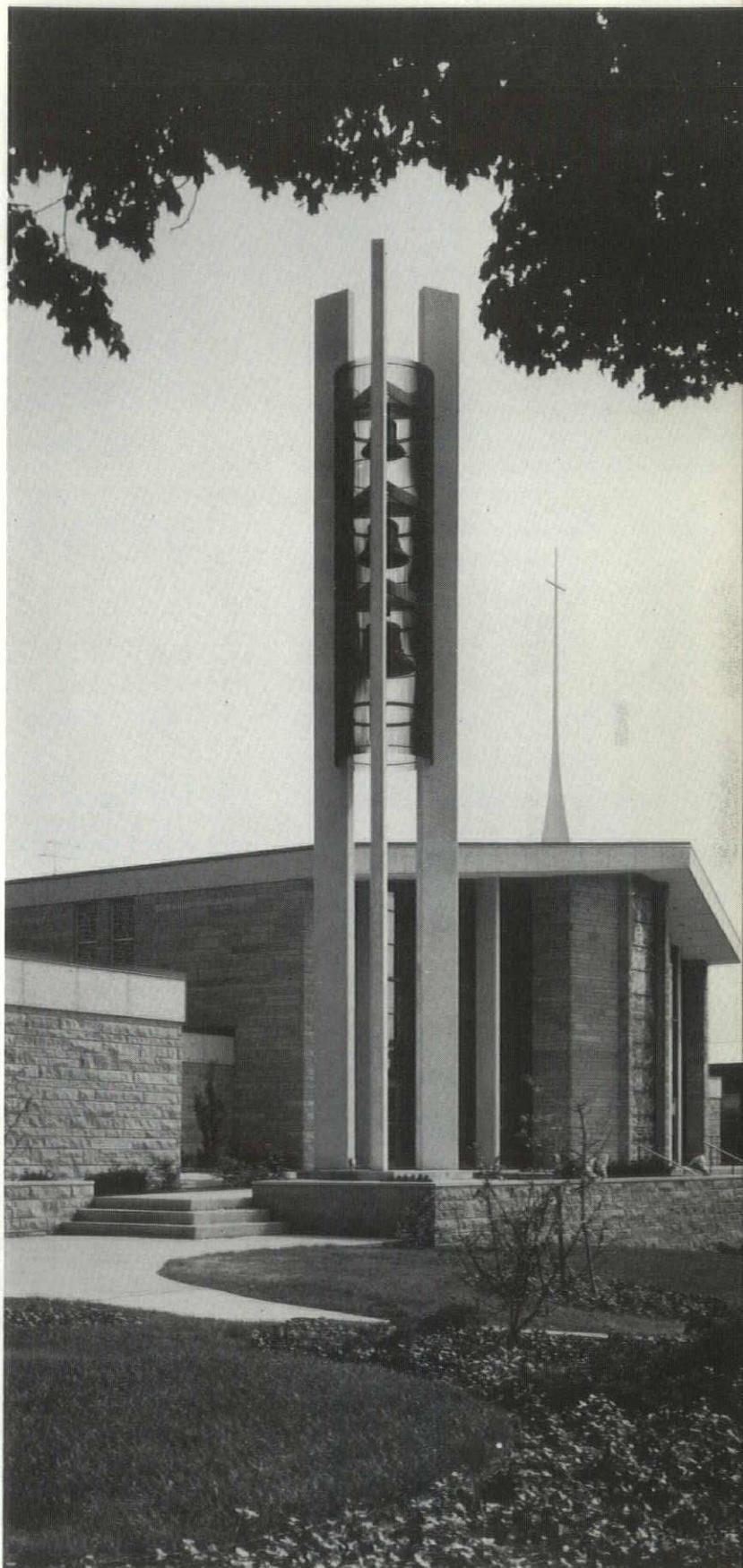
The firm of Mayotte-Webb Architects, Inc. had its beginning in 1958 when Bernard J. Mayotte and Wesley W. Webb joined together to form a partnership in East Lansing. After graduating from Notre Dame and the University of Michigan, respectively, Mr. Mayotte and Mr. Webb served in the armed forces overseas and gained their primary experience and subsequent registration through Lansing Architectural Firms. From that day to the present the firm has been involved in a general practice with commissions in many types of commercial, education, religious, residential and civic projects, as well as a number of facilities of different types in the health care classification.

The young organization became incorporated in 1961 and added Nobyn H. D'Haene and John E. Crouse as principals. Mr. D'Haene is a graduate of the University of Detroit with primary interest in educational projects while Mr. Crouse came to the firm from the University of Michigan and is involved mostly with commercial projects. Donald O. Ross became associated in 1966 after a tenure of 10 years as university architect at Michigan State.

Mayotte-Webb has experienced great success with a horizontal type of organizational structure; that is, each principal is intimately involved in the project under his direct control from initial client contact through design, working drawings and construction observation. In this way all phases of the decision-making process are related to the original design concept. It is indicative of this organization that the office functions with four principals in only an eight man staff.

After outgrowing its original quarters, the firm designed an office building for itself at 700 Abbott Road, East Lansing in 1965. It is expected that this will be the permanent home for many years, as expansion space was built in.

The four principals have all been consistently active in affairs of the Mid-Michigan Chapter of the AIA and of the MSA. Mr. Mayotte has served as a MSA Director and as chairman of the downtown East Lansing Study Committee. He serves on the East Lansing downtown Advisory Committee. Mr. Webb served for some time as Treasurer of the Chapter, and Mr. D'Haene, the current Program Chairman has impressed the Chapter with the overall high quality of the programs he has arranged for Chapter meetings, which has contributed greatly to increased attendance. Mr. Crouse is currently the Vice-President of the Chapter, having served previously in several other Chapter capacities. He was a member of the committee for the 53rd Annual MSA Convention, held in Lansing in 1967, and worked on several Chapter sponsored projects such as the recent AIA directed study of the nearby community of Mason, and advisory assistance with zoning regulations of East Lansing. All men are active in numerous club and fraternal organizations in the Lansing area.



St. Michael Church — Flint, Mich.

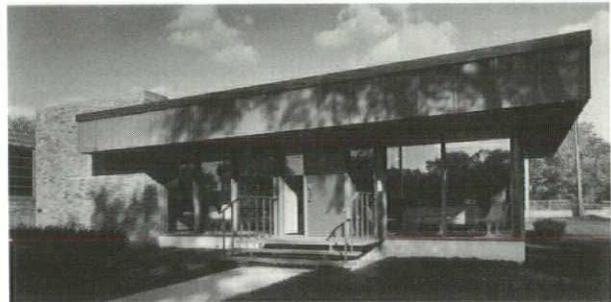


*Provincial House Extended Care Facilities
Marshall & Hastings (To Date)*



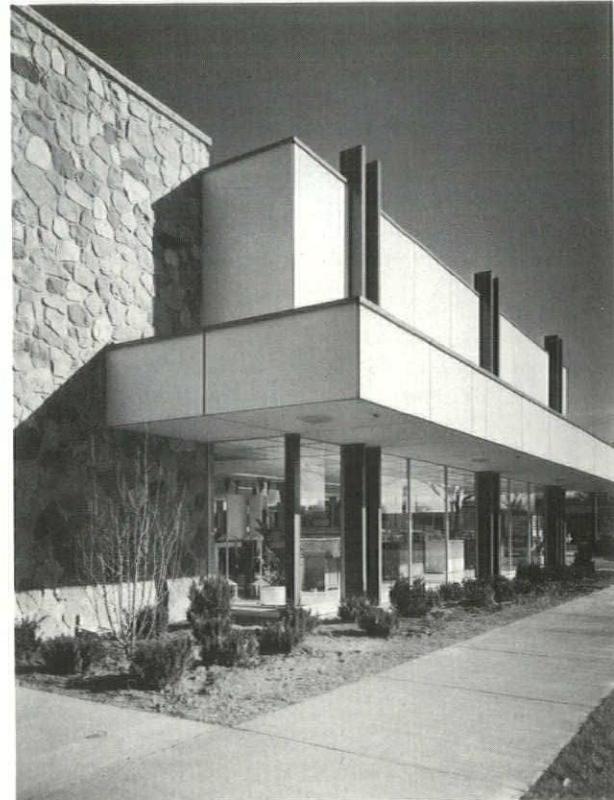
Medical Center West — Lansing

Rural Telephone Co. Office Building, Stockbridge, Mich.



Mayotte-Webb Office Bldg., 700 Abbott Road, East Lansing

Hager-Fox Kitchen Equipment Center, Lansing

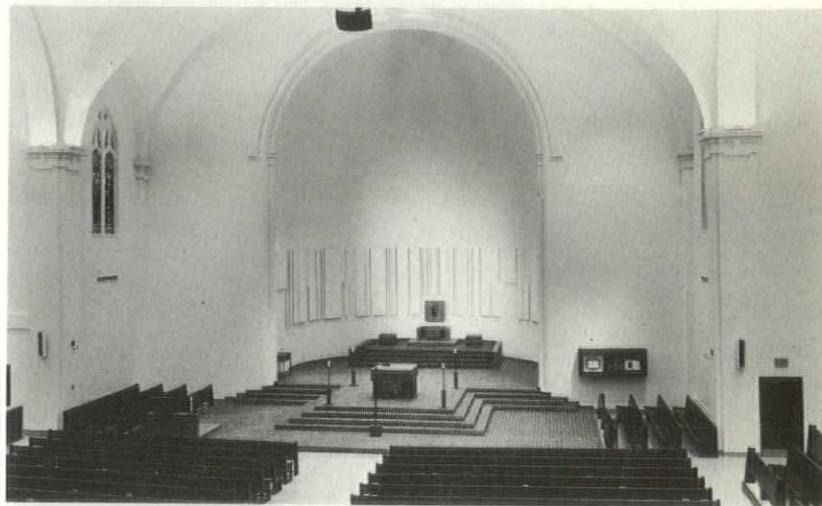




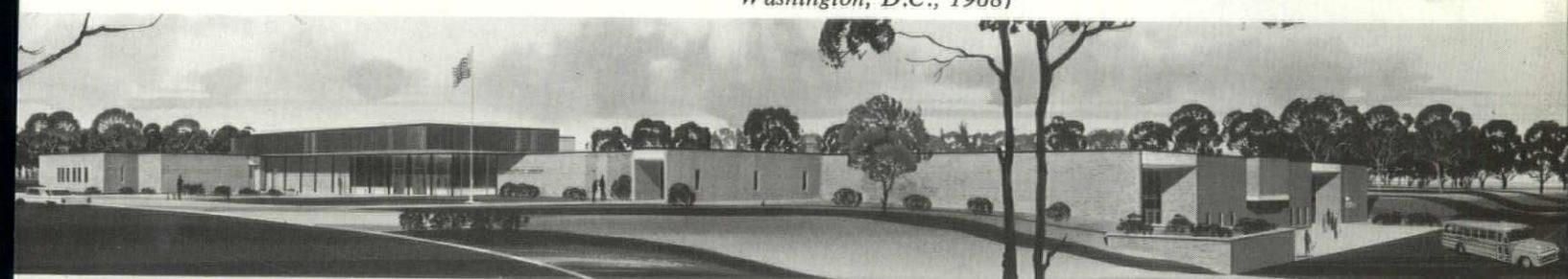
St. Luke Church — Flint, Michigan



Franciscan Retreat House, DeWitt, Mich.



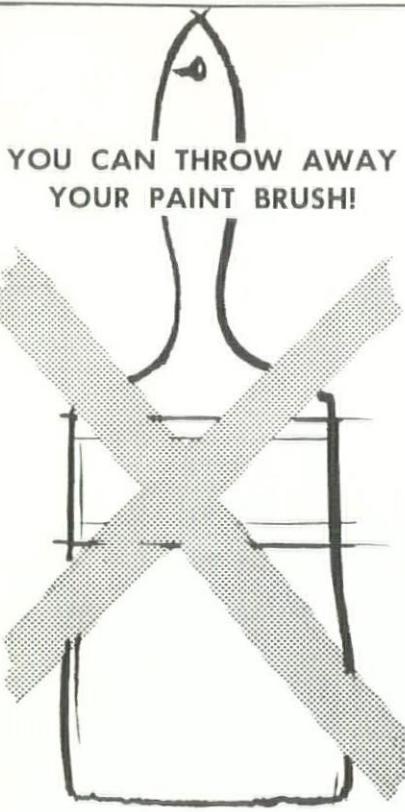
*St. Mary Cathedral Remodeling — Lansing, Mich.
(Merit Award — National Liturgical Conference —
Washington, D.C., 1968)*



Waverly Junior High School

St. Thomas Church — East Lansing



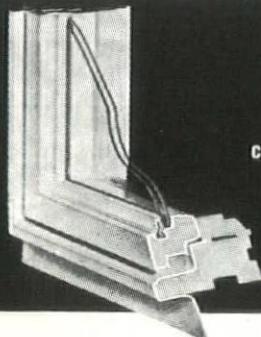


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Art in Architecture

By LOUIS G. REDSTONE, FAIA

This article is based on material developed by Mr. Redstone for his book "Art In Architecture" just published by McGraw-Hill Book Company.

Since time immemorial, there has been a human quest to express experience through art—whether historical, religious or relating to the events of daily life. Evidence of this comes to us through the discoveries of the ancient cities of Asia, Africa and the Americas. In all of these cultures, there can be recognized an intuitive understanding of the inter-relation of art forms as applied to architecture and to the total urban environment. Then, as now, art fulfilled a spiritual need which is as important a part of man's existence as are the purely utilitarian needs. Then, as now, it served to stimulate the thoughts of the onlooker and satisfy his aesthetic needs. Today's environment where art would be a part of the overall design concept, could bring aesthetic and spiritual satisfaction to many people who otherwise would be deprived of this vital human need.

Why do so many of us in the architectural profession fail to recognize and to satisfy this basic human need? There are probably many contributing factors. My generation of architects reacted against the over ornamentation of the earlier periods, which resulted in the omission of all forms of art from their buildings. The architects who were interested in collaboration had great difficulty in finding capable talent. The artists themselves, for the most part, isolated in their studios, did not familiarize themselves with the new materials and technological advances in architecture. The past decade has seen a radical change in their attitude. Today's artists can be found in foundries, welding shops, experimental laboratories for plastics, and other workshops! This is resulting in a rapprochement between the architect and the artist and may serve to create a common language.

The integration of the arts in buildings need not be limited to any special category of buildings. One of the most significant recent developments is the use of art in commercial projects such as large regional shopping centers where it becomes a part of the living environment, and where it adds the human touch and interest which is meaningful to people. Here, it opens great opportunities for architect-artist collaboration in many of the related arts, i.e., murals, sculpture, fountains, planting, paving design, special lighting and graphics.

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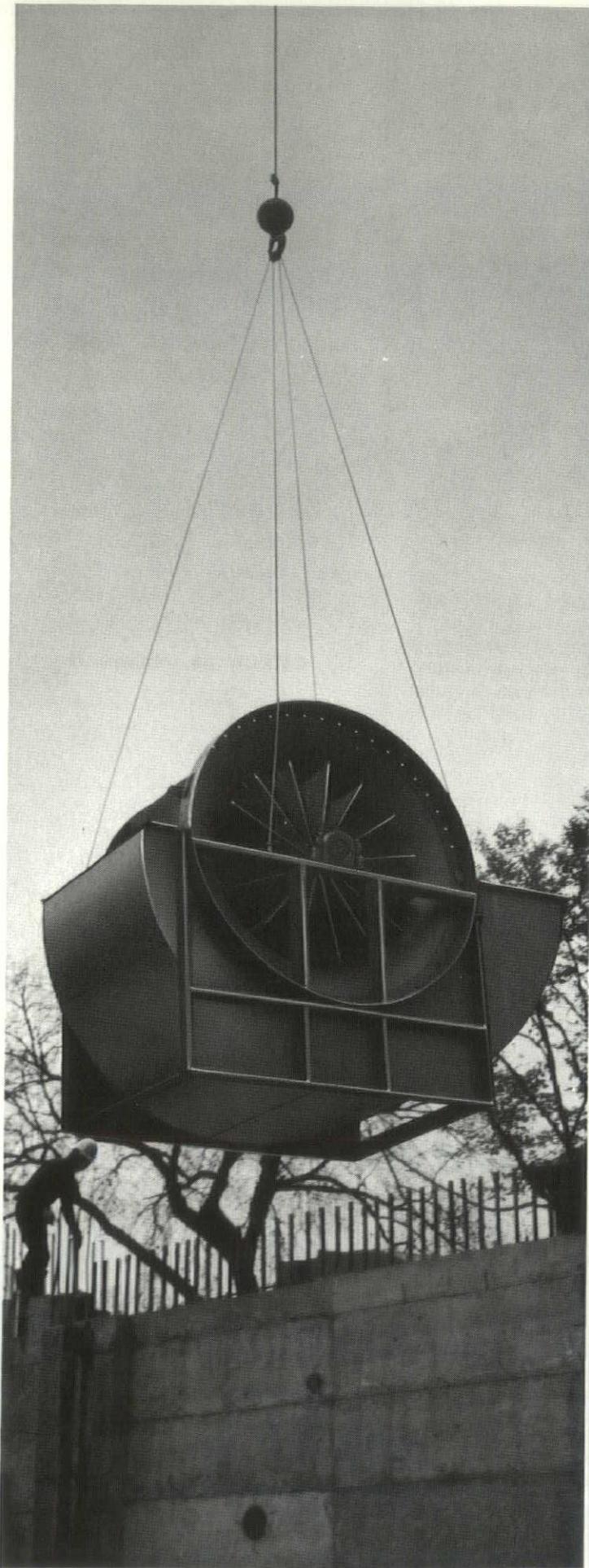
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Also, of great importance is the introduction of art in our educational buildings—college and university, secondary and elementary schools. It should be an exhilarating experience for the college student to walk thru a well planned campus plaza and be stimulated by works of art which reflect the searching efforts of great and talented artists. It is an ideal place for the student to be exposed to art in all forms and this environment becomes an integral part of his life. There is a good possibility that many of the students, our future leaders, will have strong influence in their communities in building a similar environment where art plays a significant role.

On a smaller scale, the elementary and secondary school may also provide exciting experiences aside from classes. The art may take the form of colorful murals executed in colored glazed brick which form an integral part of the masonry wall, or ceramic and mosaic murals. It may also take the form of pre-cast concrete bas-reliefs and outdoor concrete play sculpture, which the children enjoy.

The problem of budgeting for art in schools is a difficult one. However, if the architect plans the art program in his original budget in the form of allowances for special materials and "special labor," then all becomes a part of building costs. The end result invariably is greeted with pleasant reactions by all—students, parents and teachers.

Unlimited opportunities for the artists are being provided by growing interest of American corporations and business men for the inclusion of art as part of their building program. Not only does this interest in art create a favorable image for them but it contributes to the cultural life of the community through visible means. Economics alone should not be the only concern of business. As John Kenneth Galbraith says, "We must explicitly assert the claims of beauty against those of economics. That something is cheaper, more convenient or more efficient is no longer decisively in its favor." The proof of this statement is borne out by the fact that business has gained in sales and popularity through the stimulation of art.

In the sphere of religious buildings where art has always been a tradition, we are witnessing revolutionary changes in the acceptance of new architectural and arts forms by most of the religious groups. Many factors have contributed to these changes. The increasing trend of the religious institutions to become centers of communal and educational activities has been one important factor. Another factor has been the growing interest

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in all art forms on the part of both the clergy and the general public who recognize the spiritual and inspirational value of art, as well as its unique character. The awakening interest is confirmed by the church sponsorship of numerous art exhibitions in their community halls, and by the great public interest in the national religious art shows. In the National Religious Art Exhibition at the Cranbrook Academy of Art in 1966, the artist's approach to religious themes varied from conservative representational forms to out-and-out abstractions with every type of media used.

Another very important client is emerging—the Federal Government. This portends great opportunities for many talented artists on local as well as national levels. The year 1962 marked the beginning of a new approach by the Federal Government to the architecture of its buildings. The President's directive of May 23, on Guiding Principles for Federal Architecture stresses a three-point policy:

- 1). The selection of distinguished designs that embody the finest contemporary American architectural thought.
- 2). The riddance of an official style and the encouragement of professional creativity through competitions and other means.
- 3). The special importance of land-

scaping and site development in relation to the surrounding area.

This order urged that funds up to 1% of the construction cost of a new building project be reserved for the fine arts; the exact percentage to be determined by each agency head. The General Services Administration, directing the largest building program in the Federal Government established an agency directive for the inclusion of reservations for fine arts of 1/2 of 1% of the construction cost of structures over \$200,000, where appropriate. According to Karel Yasko, Special Assistant to the Commissioner, Public Building Services, the effectiveness of the General Services Administration in art and architecture since the Kennedy Order can be seen in the number of works commissioned and the quality of the artists. Significant is the wide geographic distribution of the commissions (due largely to the fact that architects are finding talented artists in their own locale).

An important event for the encouragement of the plastic arts in the United States occurred in 1965 on the campus of Long Beach State College, Long Beach, California. An International Sculpture Symposium was sponsored by the college with the aim of promoting the arts and researching new materials and techniques. Eight sculptors from different countries, in-

cluding two from the United States, had been invited to come to the college and devote their summer months to design and construct, on the campus grounds, eight monumental works of art which were to remain college property.

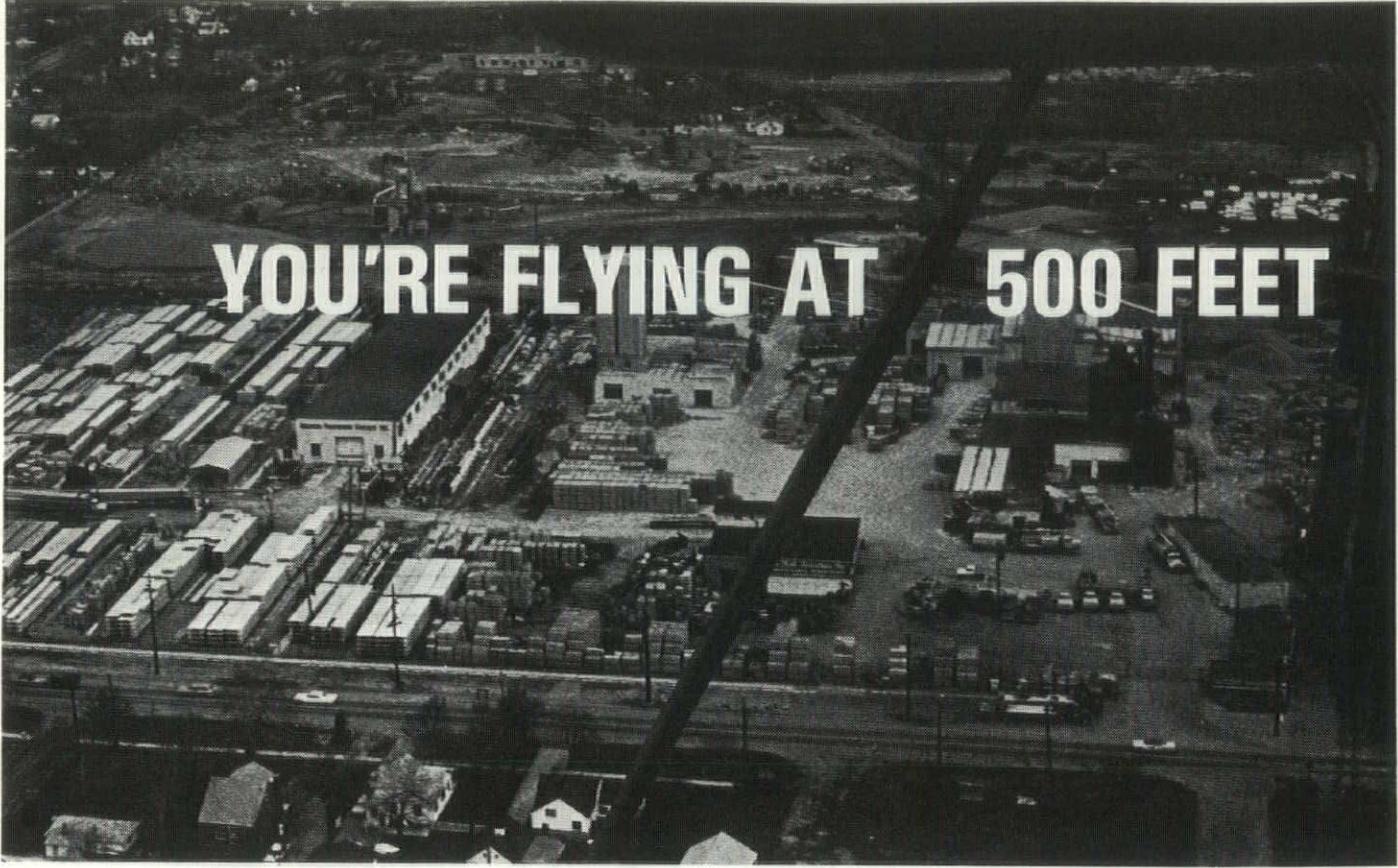
The purpose of the symposium was to bring the artists together to give them absolute freedom to create works, on assigned campus locations, which would express modern technological influences in the United States. The most heartening factor was the response of the entire community not only of the art patrons but of the leaders of industry. More than 70 industries cooperated with the sculptors in supplying materials and facilities with a view to exploring new uses of materials. The sculptors were encouraged to use materials identified with the region. The artists worked in Redwood, concrete and metals such as aluminum, titanium and stainless steel. The results achieved from this symposium were manifold. It brought together a collection of outdoor monumental sculptures by internationally recognized artists; it set a precedent for future similar symposia in this country; it sparked the promotion of the integration of art and architecture and it revealed the yet unexplored possibilities of the "marriage" of technology and art! It should also serve

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Also encouraging for the integration of the arts are the numerous important commissions that are being awarded to artists for civic and public buildings and plazas. These are a part of the overall design concepts as exemplified in the Lincoln Center for the Performing Arts complex and the United Nations buildings in New York City; the Civic Center in Chicago; the Constitution Plaza in Hartford, Connecticut; the Mall in Fresno, California and many other projects now in the process of planning.

Although many of the commissions are awarded to well-known and experienced artists, the architect and city planner can find, in their own locale, talented and competent artists who are eager for the opportunity to collaborate.

In conclusion, I want to emphasize that it will be up to the architectural profession to assume the leadership to have art in all of its forms take its rightful place in the physical surroundings of our cities. Only then can we hope to satisfy the spiritual as well as the utilitarian needs of men and make our environment a living enjoyment.

Members In Action

Peter Else, AIA, Architect has relocated offices from 102 Pierce Street, Birmingham, to 280 Daines Street, Birmingham. Telephone number will remain Midwest 6-0056.

James Morison, AIA announces the new firm name of Morison-Shiels & Associates, Architects (formerly James B. Morison). Located at 13160 W. McNichols Rd., Detroit.

T. Rogvoy Associates, Inc. announces Joseph L. Fleshner, AIA, Charles K. Loomis, AIA, James H. Fowler have become associated with the firm in the practice of Architecture as of September 1, 1968.

OBITUARIES

Otto H. Kavieff

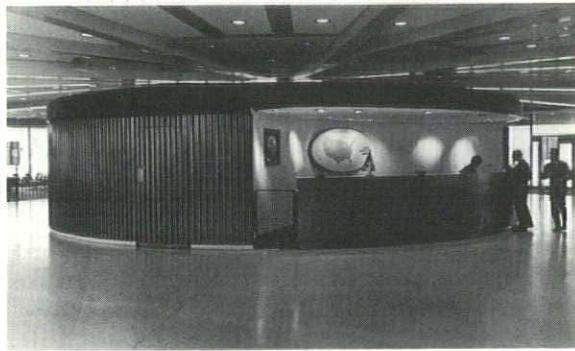
Member Emeritus of the Detroit Chapter died on August 19, 1968. Born in Geneva, Switzerland in 1885, he attended University of Munich, the Polytechnic Institute of Zurich and Chichaog School of Architect, and Chicago Technical College. He began his practice in 1910 in St. Paul, Minnesota, opening his own office in Detroit in 1915, where he practiced until 1931. He was employed by the State of Michigan as Architect and Engineer until 1942. Elected to the AIA in 1943 Kavieff retired from active practice in 1961.

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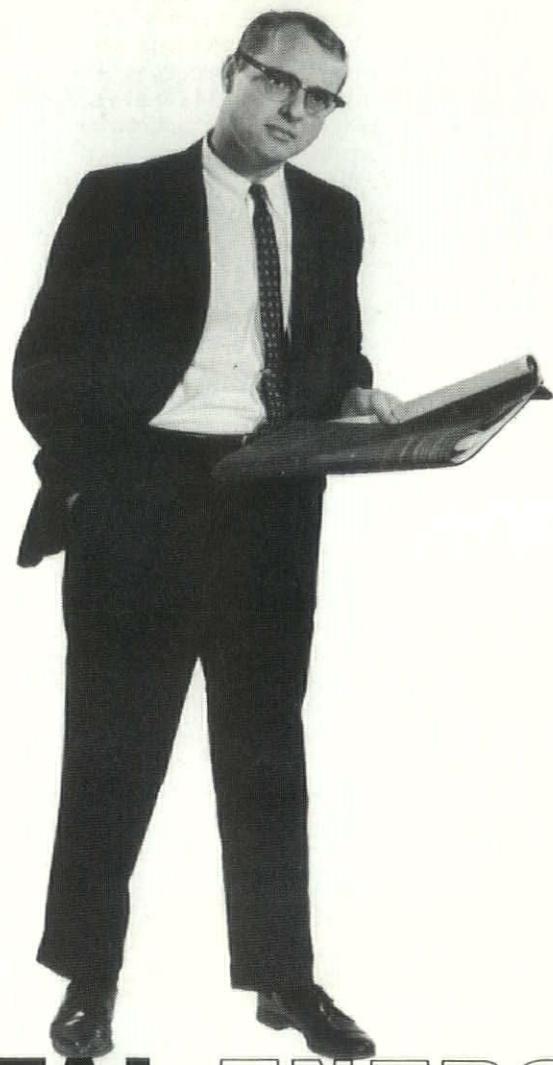
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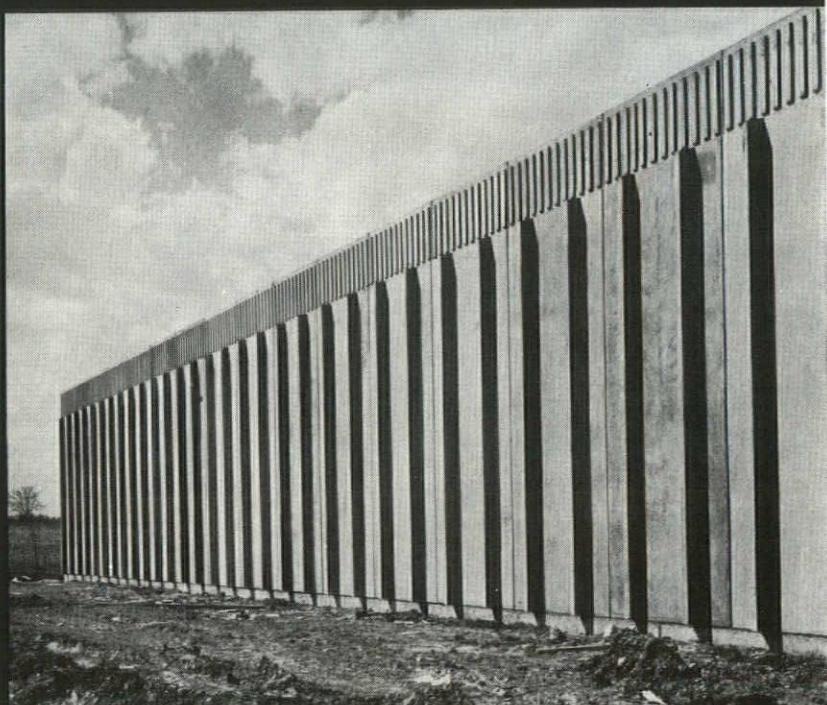
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CALENDAR

October 15	<i>Annual Meeting & Election of the Detroit Chapter Whittier Hotel — 6:00 P.M.</i>
November 5, 6, 7	<i>Michigan Association of School Boards Annual Convention, Pantlind Hotel, Grand Rapids.</i>
November 21	<i>Louis I. Kahn, Lecture at Cranbrook Academy — 8:00 P.M. Tickets available at MSA Headquarters</i>
November 23-26	<i>AIA Student Forum, Ann Arbor</i>
1969	
January 22	<i>Detroit Chapter Meeting — ESD</i>
February 12	<i>"Feed Forward Seminar" — ESD</i>
March 19, 20, 21	<i>55th Annual MSA Convention Statler Hilton Hotel — Detroit</i>
June 22-26	<i>National AIA Convention — Chicago</i>

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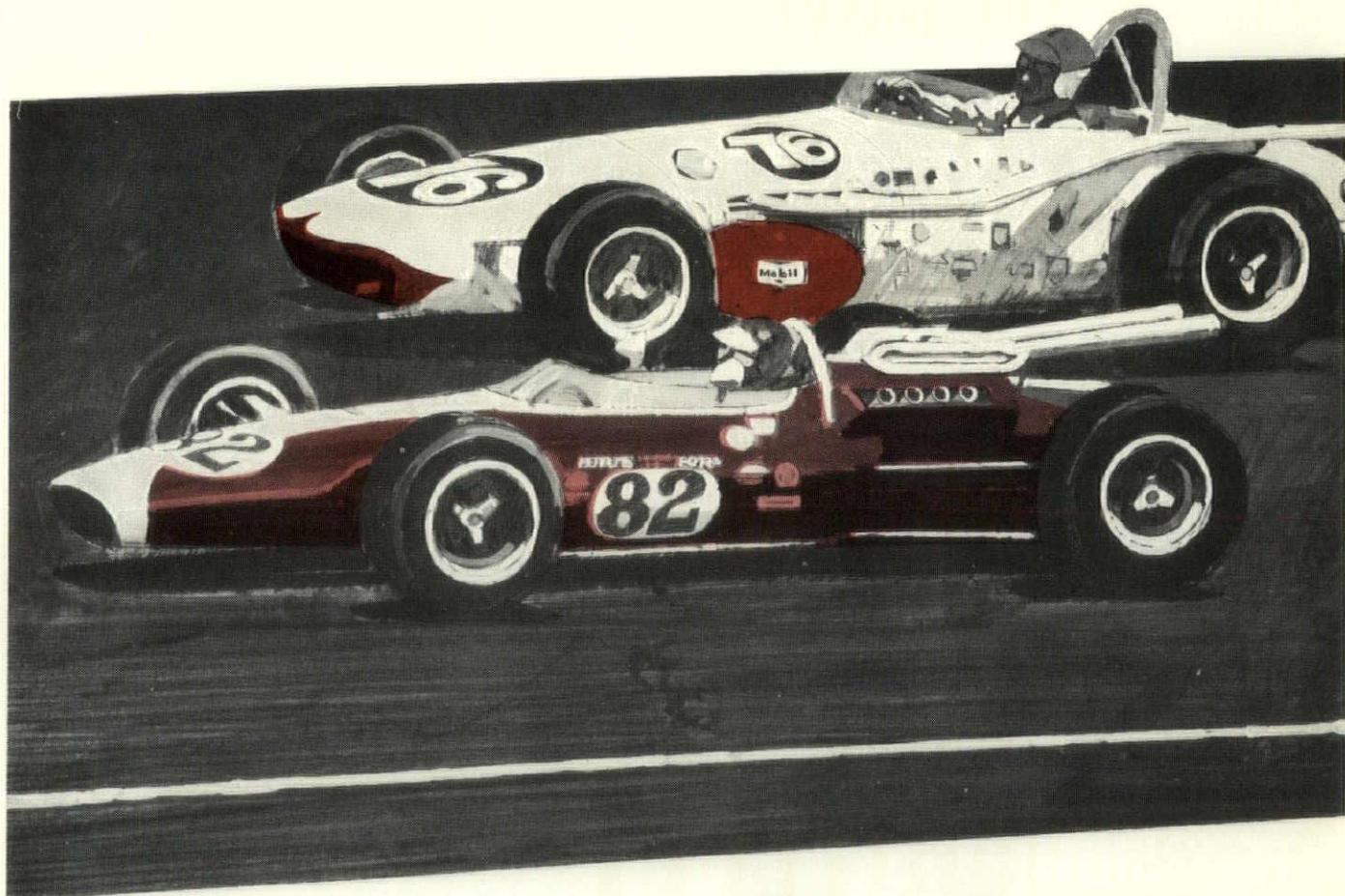
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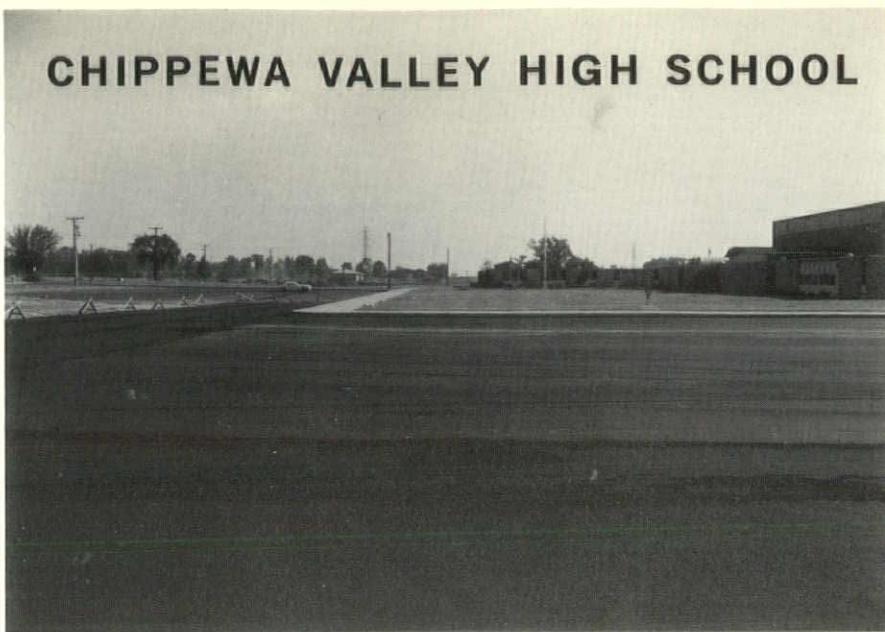
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Hot Mix Asphalt Base For Beauty, Economy



Architect: Charles M. Valentine Associates, Inc.

The beauty, economy and durability of modern asphalt makes it the ideal choice for school needs . . . parking lots, driveways, tennis courts and play areas. Chippewa Valley High School on Old Plank Road, west of Mt. Clemens, used a 5" hot mix asphalt base with a 1", 4.11 mod. finish course on their parking lot. The drive-

ways had a 6½" hot mix base and 1½" finish course. Seamless asphalt will serve this school for many years to come. Cadillac Asphalt Paving Co., Detroit, was the contractor. This fine job is typical of what you can expect when you let your job to a prequalified MAPA member.



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